

The Parameters of Visual Art Assessment as a Measurement Instrument for Learning Products of Art Painting, Sculpture, Ceramic and Batik

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Abstract:

Assessing learning products of visual art was unlike evaluating other learning products. Due to its relation to visual outcomes, the first assessment required proper sensitiveness and measurable references. The research was intended to be the effort to acquire parameters of visual art assessment, especially of art painting, sculpture, ceramic, and batik assessments. The findings could be used as instruments in various visual art learning activities. Data were collected by distributing a list, interviewing the informants, and having Focus Group Discussion. The respondents were visual art lectures in the Faculty of Arts and Literature in one of the state universities in northern island of Sumatera, Indonesia. They were excellent at visual art and equipped with required sensitiveness. Besides, they also had relevant education with art painting, sculpture, ceramic, and batik. The findings, in the form of assessment parameters, were first, parameters of visual art assessment were form similarity, proportion, spatial depth, technique, composition, content, ambiance, brightness, color harmony, and texture. Secondly, parameters of non-figurative sculpture assessment were technique mastery, proportion, smoothness, expression, volume, space, and idea authenticity. Thirdly, parameters of figurative sculpture assessment were visual anatomy, proportion, motion effect, and drapery. Fourthly, parameters of ceramic assessment were technique mastery/finishing, innovation creativity, novelty, smoothness, expression, harmony, and need (market need). Last, parameters of batik assessment were technique, authenticity, modernity, color harmony, innovativeness, need finishing, and affordability.

Keywords:

assessment parameter; painting; sculpture; ceramic; batik

I. Introduction

Assessment is one of the integral systems in learning. It is essential as a feed-back instrument for teachers, students, and university students. It is also functioned as consideration for remedy, development, and policymaking. To establishing the functions well, data generated by assessments are considered relevant. Once the data are incorrectly collected, resources, development, and policymaking are certainly misdirected. In general, visual art assessment is conducted following the perspective of the assessor. Furthermore, the evaluation does not have any substantial foundation. The issues always occur, due to the presence of subjectivity factor and the absence of parameter factors as assessment references.

Nevertheless, standardized measurement instruments of learning products in various fields are widely available. Meticulous teachers can select any devices supporting their goals. Unfortunately, such comprehensive measurement instruments do not share the same properties, resulting in various assessment methods. Consequently, the same materials and education are assessed using different measurement instruments; while the assessment

parameters also vary, based on the perspective of each assessor. Such variance creates problems. Measurement instruments made cannot assess the assessed objects. Furthermore, the assessment can only be conducted to extrinsic parameters, while the most determining parameters are the intrinsic ones. Available measurement instruments are only focused on external indicators i.e., cleanliness, theme, individual style, finishing time, and others. The signs cannot represent real learning products. Fundamental indicators, the essential ones, are often neglected. Assessments are thus wrongly directed to assess external indicators.

The wrong assessment may also become familiar and be continuously made. Even university students, prepared to be scientists, make the same mistakes while writing their undergraduate thesis. Visual art teachers at schools inevitably develop the assessment—the development results in an unfulfilled assessment function. The condition is triggered by 1. The absence of parameters as a measurement instrument that can be referred to assess learning products of visual art, 2. Few references to the assessment of the learning products of visual art and 3. No recommendations are factually presenting techniques and guides to assess learning products of visual art.

It has to be highlighted that assessing visual art is not merely evaluate the outward aspects, but we should pay more attention to the intrinsic ones. Therefore, a measurement instrument is required. The device is essential, as it can be used as a reference in visual art assessment. It is difficult to make a homogenous assessment due to not only different parameters to which the teacher refer, but also subjectivity. Assessment will be more accurate if given with clear benchmarks and proper aesthetic sensitiveness of the assessor.

II. Review of Literatures

2.1 Art Painting

Art painting is two-dimensional visual art that represents visual images through color, form, and line elements. Artwork painting, a pure art, is an art of expression that abandons other practical use objectives other than its aesthetic purpose, which is the presentation of the art itself. In English, the manifestation of the artwork we are currently discussing is painting. However – the definition of word-painting – as suggested by any English dictionary, is not related to art painting but is also associated with coloring products (picture) and coloring agents.

2.2 Sculpture

The sculpture is part of visual art delivering artistic experiences in the form of tridimensional or trimetric objects. It requires a solid mass placed in a particular room. Although having a property of applied art, in general, the sculpture is pure art. Sensing a sculpture can be performed in various perspectives, either in the front, back, left, right, upward, and its variation, according to the sensing person.

2.3 Ceramic and Batik

Craft art is a field of visual art. Craft art requires excellent craftsmanship to manifest its products. Often, the technique is referred to as "handicraft". While Indonesians see it as handicraft, British people regard it as a "craft." The word embodies expertise, commitment, exceptional skill, art, and ability. Besides, the term "craft" also refers to the ability of undecieving or underhanded planning, guile, and slyness. Another definition is a profession requiring specialized skills, especially in the field of manual arts. Craft art is an art which the artist emphasizes on hand skills. An artist is also called a craftsman, artisan, or skilled workman. In terms of material used, craft art consists of wood, metal, ceramic, bamboo, rattan crafts, and

others. Meanwhile, in terms of the production technique, craft art consists of carving, plaiting, weaving, and molding (ceramic) crafts.

2.4 Learning Products of Visual Art

In Bloom's Taxonomy, learning products of visual art belong to the category of the result of a change in psychomotor aspects. The aspect is tested using behavior or action test. Learning is the change in behavior (Skinner in Bell, 1991:20). The response is factual actions, manifested by learner individuals in their attitude, knowledge, and acts. Fundamental changes in learning activities of visual art are presented in insensible and sensible artworks. Another expert argues that learning a product in the form of knowledge simultaneously occurs and tends to refer to the information stored in mind. Then, the learning products of skill are indicated in a factual action or behavior as a correct understanding of the information the learners acquire (Biggie, 1982:232). Learning products of visual art should pass several simultaneous processes. The process is based on informational knowledge (theories) that guides the actual behavior to make visual artwork.

Regarding visual art assessment, the concept contains fundamentals to make the assessment. The learning product of the psychomotor aspect is the highest realization of learning products. It has to be emphasized that the learning product constitutes factual behavior action and a series of follow-up to assess learning products of the cognitive aspect. Therefore, to assess visual artwork, we must not evaluate the appearance only. We must describe some indicators as the assessment parameters to conclude. All conclusions drawn require a valid reason with academic accountability.

2.5 Approaches in the Visual Art Assessment

Several methods containing essential materials that can be used in visual art assessment are the Ganzheit method, inductive and deductive methods, and Bloom methods.

a. Ganzheit Method

In respect of visual art assessment, in art criticism, there is a theory originated from gestalt totaliteit called Ganzheit method. The method suggests assessing visual artwork as the whole. Visual art assessment should not be performed separately. Instead, it should be performed in any available elements as a unity. Furthermore, materials to be focused on while we are assessing visual artworks are the artwork whole embodiment. Ganzheit method does not assess artwork separately, but the whole. Besides, artwork is not the sum of visual structures. Instead, it is the whole sum of all elements structuralized in a way it can be meaningful. Non-general visual art assessment means assessing visual artwork as the whole. The assessment forbids us to analyze the artwork element by element.

Assessing a visual artwork is not assessing a single element only to achieve a conclusion. The assessment should be conducted in all elements. Meanwhile, the conclusion should bear the reason of certain value the assessor gives, whether the artwork is excellent, good, average, or bad. Artwork should be assessed thoroughly and based on its visual structure as its indicator or element. Furthermore, another material that should be assessed is its visual structural layout creating a whole meaningful artwork. Four bars equal in length does not mean anything. However, after re-arranged, the bars, now in the shape of chair, are meaningful. In conclusion, partial visual art assessment must be avoided. The assessment will not provide logical reasons of certain assessment values. Instead, assessment should be conducted thoroughly to draw a conclusion.

b. Inductive and Deductive Methods

Inductive method demands the assessor to describe the main characteristics of the art, to describe the relationship among elements or parts, to observe the partial and total quality, to observe the prominent aspect, to interpret and summarize ideas, theme and quality in the artwork and make an assessment consideration by delivering certain criteria and proposing supporting argumentation and proofs (Bahari, 2008:161). The assessor must be honest and objective. Kant, in Gie, argues that assessment is mental power to assess an object by focusing on satisfaction the object gives, without any subjectivity (Gie, 1976:17). Meanwhile, deductive method emphasizes on the determination or selection of the criteria used. The method enables us to study the art we are assessing thoroughly to find any indication of the determined aspects or indicators. It also requires us to assess to what extent those aspects or indicators have been met.

c. Bloom Method

The current method is more technical and highly applicable. They started from the learning definition itself and provided an applicable example to assess pictures of head and hand. The most general objective or art education is related to the art production (Bloom, Hastings and Madaus, 1971:517). Bloom and his friends gave an example of visual art assessment in this table of specifications for a unit on drawing heads and hands.

Table1. Specifications for a Unit on Drawing Heads and Hands in Interesting Positions

Content	Behaviors		
	Facts	Skill	Creativity
Technique	Rapid sketching intensifies the visual image.	Ability to sketch rapidly in various	
Sensory qualities	Expressive use of line contributes to the character of drawings.		
Composition Modal character	Intensified image is gained through arrangement of images within boundaries of paper.		
Objects	Heads and hands when represented in a variety of relationships convey moods.		Production of drawings of heads and hands in which the mood is conveyed through sketching technique, expressive use of line, and placement of images.
Drawings			

(Bloom, Hastings and Madaus, 1971:524)

There is no standard, either of the form and content, to assess a visual artwork. Bloom and his friends provided an example to assess drawings. Nevertheless, the example they gave can give us description and guidance to assess other visual artworks. Referring to the example, assessing an artwork should be initiated by assessing the art production indicators (referred to as elements by Bloom and his friends). The elements will transform into a visual realization. Meanwhile, descriptors should be present as the definition of creation and aesthetics. For Bloom, the descriptors are behavior, consisting of facts, skills, and creativity.

2.6 Technique to Assess Visual Artwork

It was explained that assessing a visual artwork as a learning product of psychomotor aspect differs from assessing a visual artwork as a learning product of affective and cognitive products. Referring to the assessment approaches i.e. Ganzheit method, inductive and deductive methods and Bloom method, technically speaking, visual art should be assessed by observing its indicators. However, we should comply with scientific guidance related to visual artwork production as well.

III. Research Methods

The research aimed to express and describe parameters (indicators and descriptors) intrinsically as a measurement instrument for the learning products of art painting, sculpture, ceramic and batik. In accordance with the objective, we applied descriptive method with qualitative approach. Data were collected using non-test technique. The data collection instruments were content list, interview, and discussion.

The data, in forms of content list, interview and discussion, were analyzed descriptively. The description stages were as follows. Recorded data, in the form of thoroughly written essays, were described to find assessment parameters for the learning products of art painting, sculpture, ceramic, and batik. The description should refer to the result of content list, interview, and discussion with respondents. Described data were analyzed to find similar parameter elements in respondents' responses. The results were systemically compiled and described using qualitative approach and tested to the informants. Finally, the parameters could be used as a measurement instrument for learning products of art painting, sculpture, ceramic, and batik.

IV. Results and Discussion

The research data was obtained based on questionnaires and interviews, review of relevant literature, and discussions. The questionnaire and interviews are the main sources of data collection, with resource persons who are experts in their field and have academic backgrounds, educating practitioners (lecturers and art teachers), and art creator practitioners (artists). The data obtained was tested in a focus group discussion (FGD) repeatedly until the data could represent the parameters in accordance with the theoretical concepts of artistry (painting, sculpture, ceramic crafts, and batik). Owen W.L (2000) The most common descriptive research method is the survey, which includes questionnaires, personal interviews, phone surveys, and normative surveys.

We conducted this research in several stages i.e. (1) preparing a content list for assessment parameter data, (2) selecting and determining informants, (3) describing the concept of assessment measurement instrument, (4) distributing content list (instrument) to informants, (5) examining the content list result, (6) discussing, interviewing and formulating revisions for the content list the informants filled, (7) processing the discussion result data, (8) testing the designed assessment parameters to assess the informants' artwork and (9) interpret and formulate the final result.

The results of the assessment parameters were tested on lecturers and students to assess paintings, sculptures, ceramics, and batik, with each work object being rated the same. Test the validity of the parameters using the face validity that has been studied according to the theoretical development in the FGD, the reliability test of the parameters is carried out by the rating reliability test:

$$r_t = \frac{MS_r - MS_e}{MS_r + (k-1)MS_e}$$

$$r_{ii} = \frac{MS_r - MS_e}{MS_r} \quad (\text{J.P. Guilford \& B. Fruetcher, 1981:270})$$

r_{ii} = Average reliability coefficient between evaluators.

The results of the parameters development for assessing the learning outcomes of fine arts as a measuring tool for learning outcomes in painting, sculpture, ceramic crafts, and batik crafts are presented in table form as follows:

4.1 Assessment Parameters of Realist-naturalist Art Painting

Table 2. Assessment parameters of (realist-naturalist) art painting

Intrinsic Indicators	Score	Descriptor	Score Range	Score	Final Score
1. Form similarity	25	1. The contour of living or dead object is real.	2 - 13		The final assessment decision relies on the total score converted into the standard score range of tens. Standard range score: 90- 100 = A (Excellent) 80 - 89 = B (Good) 70 - 79 = C (Bad) 0-69 = E (Poor) (Unimed, 2018)
		2. Content or visual elements of the object refers to the reality in term of the object position, distance, size and smoothness.	2 - 12		
2. Proportion	10	1. The object proportion refers to the real object proportion.	2 - 10		
3. Spatial depth/ perspective	10	1. Effects on distance are clear, in the form of either lines or colors.	2 - 10		
4. Technique	10	1. The artist can make a certain effect.	2 - 4		
		2. The artist presents a perfect idea of object creation.	2 - 3		
		3. The artist successfully presents the characteristics of the shape using the materials used.	2 - 3		
5. Composition	10	1. The artist successfully presents harmony and balance between the presented elements.	1 - 2		
		2. The artist successfully present prominent parts s/he intends to	1 - 2		

		highlight and the supporting parts.			
		3. The artist has implemented the principle of balance by realistic-natural color setting.	1 - 2		
		4. The artist has implemented the principle of unity.	1 - 2		
		5. The artist has implemented the repetition method to create a reality-based object in term of its variation, shape dynamics, size, color and other elements.	1 - 2		
6. Content	5	1. The artwork represents the idea the artist is communicating or visualizes the artist's spirit and soul.	1 - 3		
		2. The artwork represents values required by community.	1 - 2		
7. Characters (ambience, brightness)	10	1. The ambience represented by the subject matter resembles the real ambience (brightness and ambience resemble the real-life condition).	2 - 10		
8. Consistency	10	1. Technique, materials, and instruments used are consistent.	2 - 5		
		2. Brightness and ambience are consistent.	2 - 5		
9. Texture	5	1. The artist represents specific characters of the visualized object element on the real object surface.	2 - 5		
10. Concept	5	1. The artist presents the thematic idea to be communicated and	1 - 5		

		uses a special technique to create a unique and distinguished visual effect.			
Total	100	Total score			

The Parameters of Visual Art Assessment

Form Similarity Indicator: Form similarity is interpreted as a total form, and the colour on the results of realistic and naturalistic painting activities are similar with form and colour of the painting object that is known in reality.

Proportion Indicator: The comparison between the form elements and objects each others approaches the comparison as in the reality.

Spatial Depth/ Perspective Indicator: Painting is one type of two-dimensional works. Spatial depth meant in painting is the apparent spatial depth or spatial impression that is filled by the difference in the value of the brightness of one color with another in one area of the painting. In addition, there is the appearance of shape that seem more distant from the other shape in the eye of the observer due to the perspective lines, differences in size, color brightness and so on.

Technique Indicator: Art techniques are the way of bringing ideas into concrete, tangible forms. Engineering mastery includes the skill of using certain methods to produce a unique visual image based on the possibilities and potential of each tool used. Each tool used will produce different visual form characters.

Composition Indicator: Composition has the following meanings: arrangement, composition, composition, composition and so on. With regard to art, the word composition has the meaning or arrangement of elements - a form that creates to "total form".

Content Indicator: The content in art implies the content of the will that the artist communicates to the observer of his work. The contents can be in the form of messages containing certain values such as the value of beauty, social values, culture, truth, humanity, religion and other values to be communicated to the observer of his paintings.

Character Indicator: Realistic and naturalistic paintings, regardless of the visualization of the setting in which the subject matter is drawn, approach the character of the atmosphere in real life. In creating realistic and naturalistic paintings, it is desirable to have consistency in the application of techniques, the use of materials. Then, the tools used. In addition, it is very necessary to be consistent in applying the perspective law to create an atmosphere in accordance with the real nature of reality.

Texture Indicator: Textures in fine arts are visual characters from the surface of the painting material. Generally there is the term pseudo texture and real texture. Pseudo texture is only an illusion about the smooth roughness of the surface, while the real texture is a texture that really distinguishes between the outer surface with the innermost part of the object used as painting material. In addition, in distinguishing between the deepest part and the bulge on the surface of the painting container, the difference in texture can also distinguish the character of the object part of the image given a smooth and rough texture.

Concept Indicator: The process of creating a piece of artwork is the process of imagining a concrete product that can be absorbed through the sense. The authenticity of an idea of creation is judged on the basis of its distinguishing aspects that distinguish the works created differently from the works that are commonly known before. An indicator of the authenticity / originality of an idea is that a painting that is created is an idea of its own without imitating either part or the whole shape of the existing sculpture product.

4.2 Assessment Parameters of Non-figurative Sculpture

Table 3. Assessment Parameters of Non-Figurative Sculpture

Intrinsic Indicators	Score	Descriptor	Score Range	Score	Final Score
1.Idea authenticity/ originality	20	1. The idea is the artist's idea (authentic).	2 - 10		The final assessment decision relies on the total score converted into the standard score range of tens. Standard range score: 90- 100 = A (Excellent) 80 - 89 = B (Good) 70 - 79 = C (Bad) 0-69 = E (Poor) (Unimed, 2018)
		2. The artwork manifests novelty in term or technique, materials and presentation (the artist does not remake any previous artworks).	2 - 5		
		3. The artwork style is new.	2 - 5		
2.Technique mastery	20	1. The artwork represents the idea being communicated.	2 - 10		
		2. The artwork presents a unique effect due to the use of certain instrument and material.	2 - 5		
		3. The artwork is immaculately and precisely visualized.	2 - 5		
3.Proportion	15	1. The ratio of artwork elements is similar to the ratio of the real object.	2 - 15		
4.Smoothness	15	1. The artwork visualization is effortlessly smooth.	2 - 5		
		2. The artwork visualization represents the story being expressed	2 - 5		
		3. The artwork elements visualize the artist's idea.	2 - 5		
5.Expression	15	1. The artwork represents the artist's idea.	2 - 10		
		2. Observers capture the same perspective as the artist's perspective.	2 - 5		
6.Volume and space	15	1. The artwork presents the relationship between volume and surrounding	2 - 7		

		space.			
		2. The space is based on the interrelation among volume, surrounding space, and space inside the volume.	2 - 4		
		3. Spatial dynamics are all different in direction	2 - 4		
Total	100	Total score			

Assessment Parameters of Non-figurative Sculpture

Idea authenticity/ originality Indicator: The process of creating an artwork piece is the process of imagining a concrete product that can be absorbed through the senses. The authenticity of an idea of creation is judged on the basis of its distinguishing aspects that distinguish the works created differently from the works that are commonly known before. The authenticity / originality indicator of the idea is intended that the work of sculpture made is his own ideas without imitating either part or the overall shape of the existing sculpture products. If the theme or object embedded is the same, then this originality can be observed from the peculiarities of the visual effects displayed differently from the effects commonly displayed.

Technique mastery Indicator: Techniques in art are the ways of bringing ideas into concrete, tangible forms. Engineering mastery includes the skill of using certain methods to produce a unique visual image based on the possibilities and potential of each tool used. Each tool used will produce different visual form characters.

Proportion Indicator: Proportion is the ratio of the size of the two-dimensional or permanent three-dimensional shape of objects. It include comparisons of the length, width and height of the elements in the shape of the sculpture created, equal to or at least close to the size of the subject-size elements that are anchored in the real world.

Smoothness Indicator: The indicator of flexibility, fluency is the appearance of the statue's shape that looks reasonable and approaches the form known naturally or not in addition or subtraction to certain parts.

Expression Indicator: Expressions in the art of sculpture are representations of the expressions and thoughts of the subject being sculpted or as well as expressions of the mood of the sculptor communicated through the work of sculpture. Expressions are communicated through the total form or form elements in the sculpture. The expression value of a sculpture is based on the clarity of the creation idea expressed by the sculptor through the form elements appearance and the application of the aesthetic rules of the work created.

Volume and Space Indicator: Volume is the dimension of the statue which consists of height, width and thickness of the form of the sculpture, while space is where the statue is located. Space consists of space in the volume of the statue and space in the volume of the sculpture. The success of the sculptor communicates the domain of volume and space judged by the clarity and suggestion of the breadth of space revealed by a sculpture.

4.3 Assessment Parameters of Figurative Sculpture

Table 4. Assessment Parameters of Figurative Sculpture

Intrinsic Indicators	Score	Descriptor	Score Range	Score	Final Score
1. Plastic anatomy (visual anatomy)	30	1. Body structure (organs) of human or animal present both depth and surface dimensions.	5 - 10		The final assessment decision relies on the total score converted into the standard score range of tens. Standard range score: 90- 100 = A (Excellent) 80 - 89 = B (Good) 70 - 79 = C (Bad) 0-69 = E (Poor) (Unimed, 2018)
		2. The ratio of body structure and organ motion is accurate.	5 - 10		
		3. The characters of male, female, adult, and child body structures are accurate.	5 - 10		
2. Proportion	30	1. The size of artwork parts (head, body, legs, arms and other parts) is precisely calculated and well-presented.	5 - 15		
		2. The ratio of the size of artwork parts is correct.	5 - 15		
3. Motion effect	25	1. The artwork elements give a motion effect.	5 - 15		
		2. The artwork element structures and positions give a motion effect.	5 - 10		
4. Drapery	15	1. The artwork drapery presents the type of garment it is wearing	2 - 5		
		2. Fold dimension is clear (fold surface and base are clearly distinguishable).	2 - 10		
Total	100	Total score			

Assessment Parameters of Figurative Sculpture

Plastic Anatomy (Visual Anatomy): Plastic anatomy implies "plasticity" or "elasticity" of the anatomy of the fixed figures. Elastic means non-rigid and impermanent. It can change shape or position if there is a change in motion. Indicators of the assessment of the quality of the appearance of plastic anatomy (visual anatomy) are based on "plasticity" (plasticity or elasticity) "natural" appearance (natural) of the form elements of the sculpture.

Proportion Indicator: Proportionality is proportional. In the subject of human sculpture, proportionality means the proportion of the size between the subject being stitched and the statue of the subject. If the height of the statue is made $\frac{1}{2}$ of the subject in question, then the whole element of the statue's shape is $\frac{1}{2}$ of the size of the sculpture.

Motion Effect Indicator: The art motion of sculpture with the subject of man is the illusion of motion as it occurs in the subject depicted in everyday life.

Drapery Indicator: Draperi in sculpture is the appearance of folded outfits of clothing used by the attached subject. Each type of clothing generally gives different fold characters.

4.4 Assessment Parameters of Ceramic

Table 5. Assessment Parameters of Ceramic

Intrinsic Indicators	Score	Descriptor	Score Range	Score	Final Score
1. Technique mastery/ finishing	25	1. The artist has presented a unique artwork.	2 - 10		The final assessment decision relies on the total score converted into the standard score range of tens. Standard range score: 90- 100 = A (Excellent) 80 - 89 = B (Good) 70 - 79 = C (Bad) 0-69 = E (Poor) (Unimed, 2018)
		2. Shape element visualization is immaculate and proportional	2 - 10		
		3. Firing technique is conducted at correct temperature and time.	2 - 5		
2. Authenticity /originality	15	1. The artwork is based on the artist's own idea.	2 - 7		
		2. The artist designs the artwork by him/herself.	2 - 4		
		3. The artist makes the artwork by him/herself.	2 - 4		
3. Creativity	15	1. The artwork is novel or made based on the previous artwork.	2 - 15		
4. Novelty/ modernity	10	1. The artwork is novel in term of visual aspects, idea, style, lines and form (the form does not resemble any other work).	2 - 10		
5. Smoothness	10	1. The artwork is effortlessly smooth and proportional.	2 - 5		
		2. The components of artwork elements can tell the artist's idea and concept.	2 - 5		
6. Expression	10	1. The artwork represents the idea the artist is expressing	2 - 5		
		2. The artwork is the artist's response to a certain phenomenon s/he is observing	2 - 5		
7. Usefulness	10	1. The artwork is targeted for both individual and public use.	2 - 4		
		2. The artwork has convenient ergonomic factors.	2 - 3		
		3. The artwork is made to present a new creation idea	2 - 3		
8. Need/ market	5	1. The artwork is made to meet the market need	1 - 3		
		2. The artwork is specifically made as an aesthetic expression media.	1 - 2		
Total	100	Total score			

Assessment Parameters of Ceramic

Technique mastery/ finishing Indicator: Techniques in art are the ways of bringing ideas into concrete representations so that youth are absorbed by the senses of sight and also give pleasure to the observer. Engineering mastery includes the skill of using certain methods to produce a unique visual image based on the possibilities and potential of each tool used. Each tool used produces different visual form characters.

Authenticity/ Originality Indicators: The word original can be interpreted as something that is not an imitation or development of a pre-existing one. The appearance of the first time. It was never before known.

Creativity Indicator: The word creative means having creativity. The work presented shows the creativity of an artist.

Novelty/ Modernity Indicator: Novelty or contemporary means that the work created is a new domain, both in terms of style, the specificity of the appearance, the use of materials and tools that produce the shape or texture of certain shapes.

Smoothness Indicator: An ideal ceramic work, does not show things that disturb the attention on its existence. All appearance elements form, looks perfect.

Expression Indicator: The appearance of the work form is to express the aesthetic feelings of the creator.

Usefulness Indicator: Ceramic products are generally applied art products, but ceramic craft products are not too bound to practical uses, but some are intentionally devoted to communicating creative aesthetic ideas through ceramic media.

Need/ market Indicator: The work was created to meet the objective needs of the community, both as a tool and

4.5 Assessment Parameters of Batik

Table 6. Assessment Parameters of Batik

Intrinsic Indicators	Score	Descriptor	Score Range	Score	Final Score
1. Technique	25	1. The line quality is even.	2 - 5		The final assessment decision relies on the total score converted into the standard score range of tens. Standard
		2. The line quality is strong.	2 - 5		
		3. The line quality is good (no visible cracks).	2 - 5		
		4. There are no accidental spots or lines.	2 - 5		
		5. The color is well pigmented.	2 - 5		
2. Authenticity /originality	20	1. The artwork idea is original and authentic.	2 - 10		
		2. The artist designs the artwork pattern by him/herself.	2 - 5		
		3. The artist makes the artwork by him/herself.	3 - 5		

3.Modernity/ up to date	10	1. The artwork is up-to-date.	2 - 5		range score: 90- 100 = A (Excellent) 80 - 89 = B (Good) 70 - 79 = C (Bad) 0-69 = E (Poor) (Unimed, 2018)
		2. The artwork is timeless.	2 - 5		
4.Color harmony	10	1. The motives are proportionally arranged.	2 - 4		
		2. The primary and secondary motives are proportionally arranged.	2 - 3		
		3. The background and object color is harmonious.	1 - 3		
4.Innovativen ess	10	1. There are novel elements presented in the artwork.	2 - 5		
		2. There is a novel realization technique, creating a novel effect.	2 - 5		
6.Need	10	1. The artwork design and realization meet the public demand.	2 - 5		
		2. The artwork complies with the concept of use.	2 - 5		
7.Finishing	10	1. The color is evenly distributed.	2 - 5		
		2. The final product is clean (no wax still intact)	2 - 5		
8.Affordabilit y	5	1. The artwork budget is affordable	2 - 5		
Total	100	Total score			

Assessment Parameters of Batik

Technique Indicator: Technique in art is a way to turn ideas into concrete forms. Engineering mastery includes the skill of using certain methods to produce a unique visual image based on the possibilities and potential of each tool used. Each tool used will produce different visual form characters.

Authenticity/originality Indicator: The word original can be interpreted as something that is not an imitation or development of a pre-existing one. The appearance of the first time. Never before known. The authenticity of a work is an important factor in evaluating batik products.

Modernity/ up to date Indicator: The batik craft that was created served the needs of the community at the time the work was created, both in terms of the use of materials, the appearance of certain motifs, and also certain visual styles.

Color Harmony Indicator: The colors shown are relatively close to one or more of the theories of color harmony. Some of the theories of color harmony known in fine arts are: Complementary harmony, double complementary, complementary split, triadic harmony, analogous and monochromatic. In connection with the flow / style of realistic or naturaistik painting, color harmony is also related to the types of colors that exist on the object that is a reference form of the work of creation.

Innovativeness Indicator: Innovation means renewing the character of a pre-existing product.

Need Indicator: The work was created to meet the objective needs of the community, both as a tool and as an expressive product.

Finishing Indicator: Finishing is the final completion of the process of making batik works. At this stage, it is observed that the technical effects which are seen or judged are not in accordance with the original idea of creation, then carried out improvements to improve the quality of the work produced.

Affordability Indicator: As an applied product, batik craft products should be created at the lowest possible cost, but still produce the highest quality in relation to the use of tools, materials and processing time.

The Examples of Parameter Application Implementation in Assessment

Furthermore, to provide an example of the use of some of the assessment parameters described above, an assessment of painting works will be carried out. The example was adapted from the results of a trial run for the development of assessment parameters, in evaluating works of art (painting) that were assessed by a Unimed Producer of Fine Arts student named Qudriani, class of 2016. Painting works as learning outcomes that will be assessed with the parameters of painting assessment, the visual form is as follows:



Figure 1. Realist Painting – Naturalist
(The atmosphere in the village and the Batak Toba traditional house)

1. The first step in conducting an assessment is to observe the work carefully according to the order of the indicators in the assessment parameter table.
2. The second step is to understand the descriptor for each indicator.
3. The third step is to understand the score ranges for each descriptor for each indicator.
4. After understanding steps one, two, and three then give a score in the score column according to the score range on each descriptor.

Table 7. The Example of Parameters Application in Artistic Assessment (Realist-Naturalism)

Intrinsic Indicators	Score	Descriptor	Score Range	Score	Final Score
1. Form similarity	25	1. Contour of a dead object or life according to reality.	2 - 13	9	Assessment decisions is
		2. The stuffing of the objects field or shapes of visual	2 - 12	7	

		elements according to reality related to position, distance, size and rough or fine.			based on the acquisition of the total score converted right by the standard tens score range. Range Score Standard : 90–100 = A (Excellent) 80 - 89 = B (Good) 70 –79 = C (Bad) 0 - 69 = D (Poor) (Unimed, 2018)
2 Proportion	10	The proportion between objects with another has a size that is in accordance with the reality of the object in real life.	2 - 10	9	
3 Spatial depth/ perspective	10	The impression is far away seen, both lines and colors.	2 - 10	8	
4 Technique	10	1. It produces certain effects.	2 - 4	4	
		2. It produces the perfection of the idea of forming objects.	2 - 3	3	
		3. It produces the shape characteristics of the material used.	2 - 3	2	
5 Composition	10	1. It demonstrates unity and balance between elements the shape shown.	1 - 2	2	
		2. It shows the shape sections that are highlighted and the shapes-supporting form.	1 - 2	2	
		3. Applying the balance principle by structuring color according to naturalist reality.	1 - 2	2	
		4. Apply the unity principle.	1 - 2	2	
		5. Applying repetition of objects based on reality, variety and dynamics of shape, size, color or other artistic elements.	1 - 2	2	
6 Content	5	1. The work represents ideas that must be communicated or is a visualization of the soul, spirit, content, spirit of the creator.	1 - 3	3	
		2. It wants to communicate the values needed by the community.	1 - 2	2	
7 Characters (ambience, brightness)	10	The subject matter of the illustrated subject approaches the character of the atmosphere in real life (the characteristics and nuances of the light approach the reality of real life).	2 - 10	8	

8 Consistency	10	1. There is a consistency of techniques, materials and tools used.	2 - 5	4
		2. There is a perspective of the consistency of ambient light	2 - 5	4
9 Texture	5	Represent specific characters of object elements that are visualized from the surface of real objects.	2 - 5	4
10 Concept	5	The existence of thematic ideas to be communicated use certain techniques to produce distinctive visual effects.	2 - 5	4
Total	100	Total Score		81

Total Score = 81 → was on the criterion 80 – 89 means B (good), then the quality of the painting was assessed B (good).

V. Conclusion

Assessment is one of the learning systems, and since the part of the system must be implemented so that the functions of revision, development, decision making and policy can be carried out. In accordance with its function the assessment must be based on valid data. In addition, in order for the data to be valid, visual art assessment requires parameters that can cover the substance of the work being assessed.

Judging artwork is different from assessing non-art products, of course, so is assessing art learning outcomes. Non-art products are easier to judge because they have standard references and are universal, the results of their assessment are also very standard, measurable, and objective. On the other hand, where can we get universal standard references / parameters to evaluate art, so that the assessment is not subjective or the element of subjectivity can be minimized? Art products are products of expressions filled with puzzles of choice of values in them. Because art is a product of expression, people always judge art based on their individual feelings or feelings, assessing art products based on the level of sensitivity of the art, judging that they are not guided by certain parameters so that their subjectivity is also high, this can also happen to individual art activists or art educator practitioners. Although practitioners in assessing learning outcomes always try to be objective, the subjective element always precedes it. This happens because there are no available measuring instruments that are not available. This research has attempted to find the parameter formulation of painting, sculpture, ceramic crafts, and batik crafts. Of course there are still many other art fields such as illustration, model drawing, shape drawing, visual communication design, photo graphics, graphic design and so on that require assessment parameters.

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